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BROTHERS UNDER THE SKIN ✓

Photoplay in six reels ✓

Story by Peter B. Kyne ✓

Directed by E. Mason Hopper ✓

Author of photoplay (under Sec. 62) ✓
Goldwyn Pictures Corporation of the U. S.

OCT 28 1922

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Copyright Synopsis

for

"BROTHER UNDER THE SKIN"

Sept. 25, 1922.

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"BROTHERS UNDER THE SKIN"

This is a story of two husbands -- and their wives. One husband was poor, and the other rich. But each was having the same stiff fight to obtain peace and happiness in his own household. They were brothers under the skin.

The first husband is Newton Craddock, a shipping clerk, earnest, honest, faithful and submissive -- at \$30 a week. Newton resides in a flat in the Bronx, with Millie, the partner of all his joys and none of his sorrows. In the same house lives Flo Bulger, a friendly divorcee. There is at least one Flo in every apartment house. Flo is the cause of much dissension between Newton and his wife, and she invariably finds some pretext to visit Newton's flat whenever he is at home.

Our other husband, Thomas Kirtland, resides on Riverside Drive, earnest, honest, faithful and submissive on \$30,000 a year. Dorothy Kirtland's mother has almost spoiled her, and her loving husband has about completed the job. We find Kirtland dressed and about to depart for business, while his wife is asleep in bed. She awakens to his good-bye kiss, and utilizes the occasion to wheedle him for a blank check. He warns her to go easy as he has a note falling due the following week.

Newton works for the Consolidated Plumbing Supplies Company, and the bane of his existence is a bullying foreman. In the front office of the same concern, Thomas Kirtland held down the job of general manager. Kirtland's stenographer is a "movie" fan, and one day she shows him a picture of Trixie La Rue, on the magazine cover of

PICTURELAND - her favorite fan magazine. She calls her employer's attention to the resemblance between Trixie and Dorothy, and Kirtland absently puts the picture in his coat pocket.

Millie was always wondering how to get across the quick sands of debt, but she was always willing to go in deeper. Despite the mass of unpaid bills, Millie orders a floor lamp. She was always buying at sight and repenting in instalments.

Like Millie, Dorothy knew nothing of earning, but much of spending. She purchases a very expensive fur coat, and shows it to her friends as an anniversary present from Tom. (Poor Tom! He hasn't yet heard of his own generosity!)"

Millie still had occasional qualms. Just now she was wondering how Newton would take her latest extravagance. When Newton returns from work she forestalls his objections by telling him the lamp only cost one dollar down and fifty cents a week. The husband glances toward the sink full of dirty dishes, and again Millie prevents any protest with her - "Oh darling, I haven't had a minute to myself all day." About this time Flo makes her daily visit, and wifely conversation, subject number one - clothes - is in order.

Poor Newton is busily engaged in washing and wiping the soiled dishes. Millie glances at him and remarks to Flo -- "When Newton gets a raise, I'm going to hire a girl to wash the dishes for him." This unexpected manifestation of his wife's thoughtfulness quite bewilders Newton. Flo is wearing a very modish evening gown, and she calls Newton's attention to same. "Nightgown?" he queries, much to her disdain. After Flo exits, Millie remarks -- "Strange how she always hops in the minute you're at home." With this parting shot she starts off to the delicatessen store for her husband's dinner. Newton remarks - "I know I'm a poor fish, but please feed me something besides sardines."

Although Dorothy knew Tom loved her - she was always trying to disprove it. In searching her husband's coat pockets, Dorothy finds the PICTURELAND magazine, showing Trixie La Rue's picture on the cover. She tells her maid to keep the newly purchased fur coat out of sight, as it is her intention to avoid any explanation of her recent extravagance at the present time.

On the street, Millie meets another martyr, and wifely conversation - subject Number two - husbands - ensues. "Newton's a terrible crank about his food! He don't like chipped beef or devilled ham, and now he's gone back on sardines. I never know what to get for his dinner." Meanwhile Newton is busily engaged in peeling potatoes, and trying to read the evening newspaper. Flo enters again, and learning that Millie is out, tells Newton he will have to hook up her dress. He is busily engaged obeying her request when Millie returns. Her jealousy is obvious, and she withers her husband with an angry look, and completes the task herself. This little episode precipitates a violent quarrel between husband and wife, and Newton issues his declaration of independence, terminating with " --- an' I'm not goin' to listen to any row. I'm goin' out for my dinner, and I don't care when I come back." He starts for his hat and coat, still continuing his explanation. "Gosh, what did you want me to do? I can't tell her my wife won't let me " Millie is still unreasonable, and she issues a violent harangue, concluding with " ---and you can park that under your derby."

Late that afternoon Tom Kirtland came home with a headache. Dorothy decided a little diversion would cure it. She invited some of her most intimate friends to the house, and a merry and a noisy party was soon in progress. The poor husband was forced to wander from room

to room, vainly seeking a restful spot.

Newton did not have the backbone of his convictions, and it was no surprise to Millie when he came back. She resorted to a woman's oldest weapon - "The tyranny of tears", and Newton was soon reduced to the proverbial floor mat. After harmony was restored, Millie seated herself on her husband's lap, and together they glanced thru the pages of a fashion magazine. Pointing to a modish gown - Millie said - "I have always wanted one like that." Newton's eyes wandered to the opposite page, which depicted the designs of babies' dresses; illustrated with the picture of a lovable baby, and pointing to it, he emphatically remarked - "I have always wanted one like that."

In his endeavor to make both ends meet, Newton ballyhooed for an excursion company on Sundays. Kirtland usually worked on Sunday, but on this particular day he was knocked off early. Satan undoubtedly arranges these situations. Millie and a friend happened along the street just as Newton was assisting Flo into the excursion bus. She immediately misconstrued the situation, and her - "We'll not detain you, Newton darling. You seem so very busy." -- left her husband speechless. Kirtland was walking along the street when he glimpsed a theatre which was featuring one of Trixie La Rue's pictures. Recalling his stenographers comment to the effect that the actress resembled his wife - Kirtland wandered in to the theatre to see for himself. As he was purchasing his ticket at the box office, Dorothy and a couple of friends drove by in her machine. One of them noticed and pointed to her husband, and the wife's suspicions of Trixie and Tom increase.

That night when Newton returned home, Millie made it plain that she was very suspicious of Flo.

When Kirtland reached home, Dorothy also made a scene. "I need

some money -- I'm bored to tears here, and I'm going down to Atlantic City." His wife's extravagances are beginning to worry Tom. He tells her that he had to have his father cover his over-draft at the bank, and he wants to know what amount she wrote in on the blank check he had given her. This causes a scene, and Dorothy resorts to tears, and her husband finally capitulates, and gives her another check. As she flounces out of the room, he tells the butler to pack his things as they will stay at the club during her absence.

Late that night Newton returned home to learn that the war was still on, with the enemy strongly entrenched. Millie has retired to bed, and barricaded herself behind a heap of piled up furniture. Newton glances at the fortifications, and goes into the other room, and sleeps on the small cot. Nobody has ever been able to discover why women do things like this. Millie awakens a little later, and discovering her husband has returned, she covers him over with another comforter, fearing he might catch cold.

It was a blue Monday for Newton. The bill collector called at his place of employment and informed him that if the instalment was not paid up in twenty four hours, his furniture would take a ride. When he returned home that evening, he was agreeably surprised to find Millie's mother there. His mother-in-law didn't run true to comic paper form. Having lived with Millie for eighteen years, her sympathies were all with Newton. About that time the instalment man arrives, and Millie greets him with "Won't you have a chair?" "No thanks. I'll take the clock." He does so and departs. Newton wants to know what Millie has done with the money he gave her to pay on the furniture instalment. This starts a pretty row, and recalling the episode of Fle riding in the excursion bus, Millie rejoins - "That's a rich dish! You spend your money on another woman, and then ask me riddles." This almost floors Newton, ad

he ejaculates - "He lead a double life on thirty dollars a week? He?" He finally appeals to his mother-in-law, and asks her what he should do. She advises him to trade the lamp for a washtub, and to make Millie use it. When her mother has gone, Millie silences any other objections from her husband by telling him to go jump in the river.

Newton is weary of it all and he finally decided that his last act was to be one of loyal obedience. He wanders out upon the deck along the river front, and commences to pen Millie a farewell note. For once he'd have the last word with Millie. The note reads -- "Millie - you drove me to it." While he is writing it, he visions his wife's sorrow when the policeman brings him home - dead. Just as he signs the farewell note, a heartless watchman arrives, and drives him away from the dock.

The scene switches to the Algonquin club. A group of men are talking, and one of them says - "You're all wrong. I'm a believer in old human nature, and I maintain the average man is honest." Tom enters the club and greets his father. He hands him a cancelled check for \$3,000 which Dorothy has paid for her fur coat, and tells him that that was the reason for the overdraft on the bank. The group of men are concluding their wager, and one of them suggests that they send the letter to Tom's apartment. Newton arrives outside the Algonquin Club and determines to confide his troubles to his boss - Thomas Kirtland. Meanwhile, Newton has left the club, and entering his car, has been driven away. The men, having completed their wager, emerge from the club and encounter Newton, who is questioning the doorman. One of them speaks to him. "How'd you like to earn a fiver?" Newton show his interest, and continuing, the man hands him a letter, and remarks - "This letter contains money, and it is very important that they get it today. Don't give it to any one else - take it yourself - you understand."

One of the men drops some of his monogrammed cigarettes on the walk, and Newton picks them up and puts them in his pocket, intending to smoke them later.

Life with Millie was impossible, but life without her was unthinkable. Hence, Newton decided on a peace offering. He entered a second-hand clothing store, and invested the five dollars in the purchase of a cheap gown, a pair of slippers and a bottle of perfume. In paying for the articles, he confided his good fortune in earning the five dollars so easily to the old Jewish proprietor. "What did the fellow give you what got the letter?" This started a new train of thought in Newton's mind, and he determined to return to Tom's apartment, where he had pushed the letter under the door upon finding nobody at home. On the way back to the apartment, Newton narrowly escaped being killed when a passing machine struck him on his feet. The owner drove him to his destination - Thomas's apartment, and fortified Newton's courage with a drink from a flask containing some good liquor.

In trying to recover the letter from under the door-jamb, Newton loses his balance and the door swings upon as he falls into the room. The sight of his luxurious surroundings quite bewilders Newton, and he starts about the place on a tour of investigation. Finding a bottle of good whiskey, he helps himself to a drink or two. He wanders into Dorothy's boudoir, and glimpses her wardrobe and accessories. One of the expensive ornaments catches his eye, also a dainty pair of slippers. Newton takes them and leaves in exchange a second-hand dress which he purchased at the store. Newton finally finds a talking-machine which he commences to play. It seems ironical that the piece happens to be "Be it ever so humble, there's no place like home."

Dorothy and her maid arrive home, and Newton crawls behind a screen. In sitting down he breaks the bottle containing the cheap perfume.

Dorothy notices the unmistakable odor, and tells her maid that she hopes she is not using cheap perfume. When the maid exits, Dorothy surveys the room, and she finds some of the monogrammed cigarettes which Newton has been smoking. They are initialled T.L.R., and Dorothy immediately concludes that her husband has been entertaining Trixie La Rue in the Apartment. The sight of the whiskey bottle and the glasses which Newton has used, further confirm her deductions. It is at this moment that Thomas Kirtland arrives home. He is surprised to see his wife and remarks - "I didn't expect you so soon, dear". "Evidently." This very sarcastically. Tom tells her that it is time they have an understanding. Her recent purchase of the fur coat has nearly ruined him, and he wants to know if she doesn't love him any more. A violent quarrel follows, and the husband offers to pay her expenses to Reno and give her \$500 a month ~~allowance~~. This gives Dorothy her opening. She replies - "I don't have to go to Reno for a divorce, thank you, I will get it here." She immediately accuses him of being intimate with Trixie La Rue. "You monster - bankrupting yourself on another woman and blaming it on to me." Tom laughs at this, but when Dorothy tells him she can forgive anything except his bringing Trixie into her home, he commences to wonder what it is all about.

Dorothy picks up the dress and slippers which Newton has left, and shows them to her bewildered husband. She points to the whiskey bottle and the ~~smoky~~ glasses. Then she shows him the monogrammed cigarettes and tells him that she knows who T. L. R. is, and she triumphantly produces the cover of PICTURELAND magazine, showing Trixie La Rue.

Newton has been an interested spectator, but he inadvertently stumbles against the phonograph, and starts the machine going. This leads to his discovery, and after a short conflict, Tom captures him.

He finds the stolen dress and slippers which he removes from Newton's coat. Newton immediately commences his explanation, and when he tells Tom that he is a shipping clerk for the Consolidated, the latter remembers that his face is vaguely familiar.

The letter which Newton has been expected to deliver is produced. Tom reads same.

My dear Kirtland:

If this man is honest enough to deliver this letter, I lose the price of luncheon for the gang at the club tomorrow, and \$200.

Theodore L. Ramsey.

This clears the situation to Tom, and handing his wife the letter, he remarks - "Let me present my friend, Trixie La Rue." The explanation is obvious, and Dorothy is at a loss for words. Continuing his explanation, Newton tells Tom he did not swipe the dress and slippers. He only traded, as his wife wanted one like that. Tom makes him a present of the articles, and tells Newton that "A friend in need is a friend indeed. Take these home to your wife."

Newton has been impressed with Dorothy's pulchritude, and he pays her husband a compliment. "If you was to shake Millie and her up in a bag, you wouldn't care which one you drew."

After Newton departs, Tom announces his ultimatum. He tells Dorothy that they are going back to plain living, and she implores his forgiveness. Picking up the fur coat, he commands her to send it back. Outside the door, Newton is an interested listener, and Tom's firmness with Dorothy seems to inspire him.

When Newton arrived home he found a note from Millie. --

"Newton, I can't stand this slavery any longer. Millie"

It is very evident that Millie has departed for parts unknown. Flo

enters and commences to impart her sympathy. "You poor, dear, abused, misunderstood man." Newton is about all fed up on Flo, and he tells her it is all her fault, and Flo flounces out of the room. Millie returns.

"So you came back?"

"Yes, I did. What of it?"

The old warfare seems about to be renewed. Entering her bedroom, Millie finds the dress and slippers, which her husband has brought her as a peace offering. She immediately jumps to conclusions. She accuses Newton of having had Flo -- that fussy-head -- in the house during her absence. Her husband decides that it is now or never, and he removes his coat and commences to roll up his sleeves in a very threatening manner. Millie shakes and trembles in fear. She does not recognize the new foreign look of Newton.

"I've been a cat, and I've been a mouse. Now I'm a bull-dog." Newton bellows.

Millie screams in terror, "Newton, Newton, what you going to do?"

"I'm goin' to dedicate this flat to peace - and happiness - and love," and he makes a bull-like rush at her, swinging his fist threateningly all the while. Millie retreats in terror and Newton makes some vicious punches at her, taking good care to miss her. Millie finally prostrates herself on the floor, and grasping her husband around the knees, begs his forgiveness. He announces his ultimatum.

"Get that lamp back. Keep away from that delicatessen store - home made cats - play the game fair - and no more dishwashing for me. His victory is complete, and when he sits himself in a chair and triumphantly lights a cigarette, Millie crawls to the back of the chair and tenderly pats his head.

"Sweet are the fruits of victory" - but there was still another bug in Newton's amber. When he arrived at the shipping room the following day, late, the bullying foreman fired him. Having already tasted blood, Newton determined to even up old scores. In about five minutes he had given the foreman the worst beating he had ever received, and he kicked him out of the place. Going into Kirtland's office, Newton told him, "The foreman's quit. Can I have his job?" And the latter, with an understanding smile remarked - "You sure can."

And it came to pass that in the fullness of time we see Tom and Dorothy speeding down the street in their limousine, a little child -- their first -- with them. Newton and Millie are out walking, and he is busily engaged in wheeling their baby in a perambulator. Tom stops the machine, and mutual interrogations and congratulations on the birth of their first-born follow.

THE END

OCT 28 1922

Washington, D. C.

The Register of Copyrights,
Washington, D. C.

October 28, 1922

43148 OCT 28 22

Dear Sir:-

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BROTHERS UNDER THE SKIN 6 reels

Respectfully

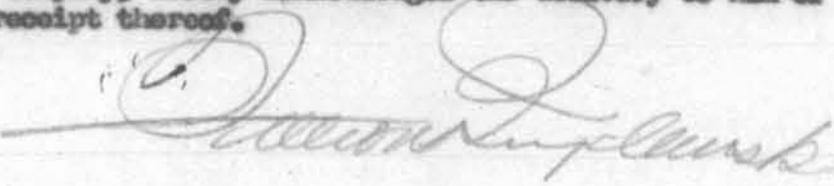
FULTON BRYLANSKI

The Goldwyn Pictures Corporation hereby acknowledged the
receipt of two copies each of the motion pictures deposited and regis-
tered in the Copyright Office as follows:

<u>Title</u>	<u>DATE DEPOSIT</u>	<u>Registration</u>
BROTHERS UNDER THE SKIN	10/28/1922	L ©CIL 18346

The return of the above copies was requested by the said Company by its
agent and attorney on the 28 day of October 1922, and the said
Fulton Brylanski, for himself, and as the duly authorized agent and
attorney of the said company, hereby acknowledges the delivery to him of
said copies and the receipt thereof.

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